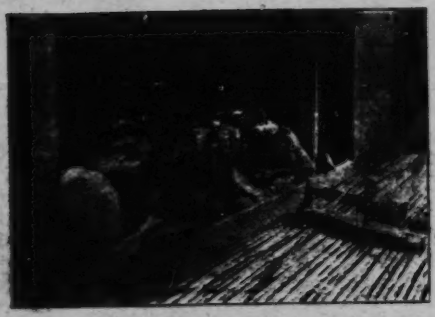
25; Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4





223. SCORING LINES ON LACQUER-WARE.

*Thitsi* also forms the vehicle of a putty, with which mosaic of many-coloured mirror-glass is cemented together. This is used for the thrones and other appointments of the palaces, temples, and *kyaing*. Whole ceilings and walls are ornamented in this way (*thayó*). The mosaic is set off with gilt mouldings. The work, though often tawdry, is sometimes rich and impressive, both as to design and colour (*Frontispiece*).

Foot-gear used to be of the nature of luxury in Burma. In houses and boats people always go barefoot. But in many parts of the dry zone the thorny woods make sandals a necessity. The common material is raw buffalo-hide, covered on top with woollen cloth and having cloth-covered straps. The straps come from the sides, near the hollow of the foot, and arch over to the spot where the toe-post of the Indian patten is set. Tanned leather slippers of European shape made by Chinese are now ousting the Burman sandal and wood patten.

Most of the well-known metals are found in Burma. Before the importation of pig, bar, and sheet metals, and of metal manufactures from the West began, Lawa settlers from Zimmè (Chiengmai, *Tyin-mai*) practised the smelting of iron, copper, tin, zinc, and lead. These industries have disappeared. Metal goods used to come in from the Shan States and China, but the principal manufacture was carried on by Burmans and Talaings. Even at present, the only heavy metal goods imported are iron cauldrons, anvils, sledge-hammers, and vices—besides machinery. Saws, files, chisels, augers, hinges and locks, nails and screws, dies and taps, pocket-knives and fancy metal goods, are imported. Bells for the temple precincts were, until recently, the heaviest castings made, but of late a

224. ETCHED DESIGN ON LACQUER (HNGEP-PYITTAUNG).

25: Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4



325 rivalry has sprung up between the towns in casting large images. For the best bells, a bronze consisting of four parts copper to two of tin is used. The alloy is enriched—as they fancy—by pious donors who cast silver into the melting-pot. Ordinary bells are made of brass; images also are cast in brass. The

223. LACQUER-WARE DEALER.

224. SANDAL-MAKER.

alloy consists of about 70 per cent. copper to 20 of zinc, and 10 of lead. The image or bell is modelled in wax as thick as the metal is intended to be, upon a core of clay. A shell of clay is plastered over the wax with the needful supports between the clay surfaces at intervals. When the clay has dried, the mould is heated and the wax run out, ready for casting. The crucibles are of clay, of about two hundredweight capacity, and are heated by a forge-blast. The Burman castings are seldom sound, and never so fine and clean as those of the Shans. Though the bells are defective in tone, the *kyisi* (Nos. 22, 86) and the round, hammered

227. BRASS-WARE FOUNDERS.